



Salt Lake, March 20.

Dear Hal:

It's but little I can send you in the way of news this week, and that little won't be long. It's been regular Chicago weather—I can't think of anything worse to call it—and people generally have been well content to hug their ain firebrides. It was just as well, perhaps, for there was very little to tempt them out of doors; at the Grand it has been skurry, hurry, blood, thunder and sensation all the week; the people who came out dressed in their best to see "Moths" and the "Banker's Daughter" and "Caprice," and the "Remier's Daughter," perhaps started a good deal at the "Shadows of a Great City," and perhaps they remained away after they had told each other what it was. But another class of people whose money is just as good, came and filled their places, and the managers are happy. Mr. Rogers is no respecter of dimes, quarters and halves, and as long as they rattle in at his window, he doesn't stop to ask who lays them down. This much is to be said for the people—that they play with the same earnestness and vigor and conscientiousness whether their lines are cast in grand staircases at American legations or on Blackwell's island, or booth houses of Biddy Roman.

The theater has had but little to offer, and Manager Burton is no happier for having offered it. When the Webbing sisters were announced under the auspices of the Young Ladies' Aid Society, I remembered the numerous bright entertainments that society had given the town in past days. "The Dress Rehearsal," "The Lady Minstrels," "The Pirates," etc., and I said to myself that the Webbing must be worth the six-bits demanded, so I went. Well, young ladies, I may get over my feelings toward you after a spell; but it will take time.

It is understood that the Webbing family got \$75 for their services, and furthermore that they insisted on receiving it before the curtain went up. What a pity that the management didn't stand out; then the curtain wouldn't have been kept down. As it is, the Webbing got just about \$74.50 above their deserts. MARGE.

DRAMATIC AND LYRIC.

If memory serves aright, Otis Skinner was last seen in this city a dozen years ago, or such a matter, when Lawrence Barrett, James and Wainwright gave their original presentation of "Francesca." Skinner was then Paolo, the brother, whom Lanciotto murders, and the impression he then left was that of a careful and scholarly young actor, but one somewhat overshadowed by his loftier surroundings. Since those days he has blossomed into a star, and for three seasons he has been one of the established successes. Maud Durbin, leading lady, who off the stage is Mrs. Skinner, has been often compared to Julia Marlowe, and Sarah Truax, his second lady, is too well remembered in Salt Lake to need any words of introduction. The company also includes F. B. Mosely, one of Barrett's old-time support, and the scenery for all productions is said to be entirely new.

The Skinner repertoire is: Monday evening, "A Soldier of Fortune." Tuesday,

day, "His Grace de Grammont," both new dramas; Wednesday afternoon, the familiar "Lady of Lyons," in which, of course, Mr. Skinner will do Melotte, and Wednesday evening a double bill, "Katherine and Petruchio" and "The Merchant of Venice."

"A Soldier of Fortune" is laid in Italy during the time of the Borgias. It tells the story of a young Italian free lance who, serving under the banners of the Duke of Nemours, is accused by a Borgia spy of a crime which he did not commit, and although innocent he is unable to meet the accusa-

tions of his enemy because of a woman's honor. Torelli is court-martialed, disgraced and forced to leave the camp. The second act finds him in Florence, very, very poor. Here he sees and instantly falls in love with the ward of Macchiavelli. But the lady cares but little for the unfortunate young man; the statesman, Macchiavelli, however, intrusts him with a message to Rome, which is most important, as there is a plot on foot at the instigation of Caesar Borgia for a reception at which poison is to be played an important part. Torelli delivers his message in time, and Borgia is foiled, but not without many exciting adventures. The third act, last scene, shows the gardens of the palace of the Borgias in the Eternal City, and is said to be very effective. Caesar Borgia also desires the ward of Macchiavelli, and finding himself foiled at almost every point by young Torelli, has ordered that she be taken to his palace at Urbino, which is accomplished. It is here that the last act of the play takes place. But our hero, equal to any emergency, at a great

personal risk, rescues the lady of his heart, wins back his honor and the lady's hand.

"The Shadows of a Great City" was a radical departure from the beaten track at the Grand, and encouraged by its success, the Rogers and Mr. Hatch (who now has a hand in guiding the policy of the house) have decided on a departure more radical still for the coming week. This is a production of "Carmen," a dramatization of the same story from which the celebrated opera is made, and one that will throw Miss Bateman, Mr. Edwards, Mr. Kyle and the others into "dress" parts. Calve's renowned role will be assumed by Miss Bateman; Kyle will have the torador's part, and incidentally will sing a torador song, whether the torador song of the opera or not, we are not advised; Mr. Edwards will have the tenor role of the lover, though he will probably not indulge in a tenor solo. The costumes—except Miss Bateman's, which are merely made—are all from Goldstein's in San Francisco, the same house that sends up the Patience and Sackett costumes for the amateurs, and there will be several special musical features, notably music from Bizet's great work, a song by Miss Rankin and a Spanish dance by Miss Eva Masters. New scenery by Anderson is being produced. The full cast will be as follows:

Carmen.....Victory Bateman

Michaela.....Jessie Ranken

Mercedes.....Agnese Ranken

Sara.....Margaret Marshall

Inez.....Elsie Reasoner

Dorothea.....Ethel Ferguson

Anita, an orange girl.....Eva Masters

Don Jose.....Walter Edwards

Don Pedro.....Hugh Ford

Sergeant Gonzales.....H. D. Blakemore

Corporal Martinez.....T. W. Ross

Lucas Torredor.....Howard Kyle

Remedado.....Thomas Ross

Don Cairo.....H. D. Blakemore

Pedro.....Jack Williams

Lopez.....Frank B. Hatch

Lillas Pastia.....Jack Williams

"In selecting the opera of 'Patience' for our second work," said Mr. Weihe, director of the Salt Lake Opera company, "we wished to attempt something in as strong contrast as possible to the 'Mascot.' That opera is more of a buffo order; the fun is fast and furious, and the acting is so prominent, if not more prominent, than the music. 'Patience,' as everyone knows, is an aesthetic opera; everything is on the subdued, quiet order; it might be called a comic opera classic; the music is of the faintest, most exquisite style, though there are two or three ringing notes in it that will give our chorus as good a chance as it had in the 'Mascot.' But I should say that in 'Patience' it will be music first, acting second. Our 'Mascot' people will be augmented by Mr. R. C. Easton and Miss Edna Dwyer, the 'love sick maidens' chorus and the chorus of dragons will be the same people as those who took part in the 'Mascot,' with two or three additions, which will make the chorus work stronger. Mr. Weihe also said that the experiment of second class prices for a first-class attraction had proven successful; he was convinced that many people had seen the 'Mascot' who would not have gone had full rates been charged; hence the same scale of prices would be charged for 'Patience.' The dates of the engagement are as follows: 'Patience,' Saturday afternoon and evening, and Wednesday and Thursday evenings, April 3, 6 and 7; the 'Mascot' to be revived for two nights only, April 5 and 6.

Excursions to Ogden and Logan are expected to be made with 'Patience' later on. R. C. Easton came down from Logan last evening and had his first rehearsal with the company.

"Mahara's Darkest Tennesseans" is the way the minstrel company of real negroes is announced which opens at the Grand tomorrow night. The "only Billy Young" is with the company; the engagement lasts three nights, and as

a special inducement prices have been cut to 15, 25 and 35 cents.

One of the events of the New York season was that which occurred last Monday night at Daly's theater. It was probably the first time that Ada Rehan had essayed a role in which she might be said to acknowledge that the time had come when she must look for laurels in the range of elderly parts. In venturing into Charlotte Cushman's field, Miss Rehan brought with her wide experience and rare talents, but that she was not Cushman is evidenced by the following notice in the Mirror:

Miss Rehan as Meg Merrilies, or the Witch of Ellangowan, was received enthusiastically and gave a picturesque and earnest performance. She did not, however, present the character as Walter Scott conceived it. She declaimed with finished art; she was imposing in appearance and commanding in manner, but she failed to express the uncanniness and sordidness of the Meg Merrilies of the novel. Miss Rehan's performance, while pictorially impressive, was not a true character portrayal and therefore was not as effective as it might have been.

A lively topic in the theatrical circles is furnished by a stand taken by Francis Wilson against the theatrical combination headed by Al Hayman—or a stand taken by the combination against Mr. Wilson as the case may appear from varying view points of which there will no doubt be more gossip in the future.

Mr. Wilson, says the Mirror, has announced that he has canceled all contracts for next season made through the agency of Hayman-Frohman et al., and that if he cannot play an independent tour he will not play at all or he will go abroad.

It appears that it has been the custom of Benjamin Stevens, manager for De Wolf Hopper, and Al Canby, manager for Mr. Wilson, in past seasons to arrange their respective bookings so that there would be no clashing of dates. Some time ago, when Mr. Canby was ready to book Mr. Wilson's route for next season, he met Mr. Stevens to make their usual arrangement. Mr. Stevens, it is said, told Mr. Canby that Mr. Hopper's tour had already been booked by the theatrical syndicate, and therefore that the method formerly observed by the managers of these stars could no longer be followed. Mr. Canby then went to the syndicate and found that his star could not get into several theaters in which he had regularly appeared. Moreover, the syndicate declined to book Mr. Wilson unless it was permitted to lay out his route. Mr. Canby submitted at the time, and began playing the route furnished by the syndicate. As the time drew near for Mr. Wilson's annual appearance in Washington and Baltimore, it was found that he was booked for the Lafayette Square theater in the former city and for the Academy of Music in the latter, whereas he had always appeared in Ford's theater and the National. Mr. Canby protested against the bookings made, but was informed that his star must play where the syndicate had arranged to have him play or not at all. Whereupon Mr. Canby determined to cut loose and play independently or retire.

There has been a daily newspaper effort to get a consensus of opinion upon the subject of the syndicate and its workings, but thus far with superficial and unsatisfactory results only. The Mirror proposes in a methodical and impartial way to sound this matter, and to publish the opinions of persons concerned. If the theatrical syndicate represents methods of benefit to the theater, that will appear. If individual stars and managers and the public are suffering from the operation of the syndicate system, that will be seen.

Until this year Julia Marlowe has never made any money to speak of, in New York City. Recognition was accorded her almost anywhere else, but in New York she was always regarded

with more or less coldness. It looks now though, as if the metropolis were at her feet, and no one will rejoice at this fact more than the lovely actresses' many admirers in Salt Lake. This week's Mirror contains the following:

The enthusiasm with which New York theatre-goers have greeted Julia Marlowe and Robert Taft during their present engagement at Wallace's theatre marks Miss Marlowe as one of the most successful actresses in America. She had before won recognition throughout the country for her unusual talent and charming personality. Miss Marlowe is an admirable Juliet, but her greatest achievement, from the popular standpoint, is in the role of the beggar maid in "For Bonnie Prince Charlie."

It may seem that Miss Marlowe has reached the goal of great artistic accomplishment in an early period in her career. But, as a matter of fact, her present triumph is the culmination of a considerable number of years of arduous labor. She made her first appearance in a juvenile opera company, which sang "Pinafore," and other light operas in 1880, when she was 12 years old. In 1882 she played Little Heinrich in "Rip Van Winkle," and also minor Shakespearean parts. She was christened Sarah Frances Frost, but was known during this period as Frances Brough, the latter being a family name.

After these early experiences on the stage, Miss Marlowe came to New York to acquire a general education. When she was 16 she began in earnest to study for her future career upon the stage. Under the instruction of her aunt, who was an experienced stock actress, familiar with all the Shakespearean parts, she practiced the classic roles in a painstaking way. After four years of close application and constant industry she made her debut in New York as Parthena at a matinee. Her success was pronounced, but not for a long time afterward did she win

the place for which she was striving. It was not until 1889 that her ability began to be generally recognized, although she appeared in New York in 1887 as Juliet and as Viola in "Twelfth Night." In 1888, in Cincinnati, she made her first appearance as Julia in "The Hunchback," and during the same year played Pauline in "The Lady of Lyons." In January, 1891, she essayed the role of Rosalind in "As You Like It," and scored an artistic success. Then she played Imogen in "Cymbeline," her favorite character. Her repertoire has steadily grown and in it, besides the plays already mentioned and others, are "Rogues and Vagabonds," "The Love Chase," "Chatterton," "The Belle's Stratagem," "The School for Scandal," "She Stoops to Conquer" and "Henry IV." In all of these plays Miss Marlowe's talent and charm are conspicuous.

In view of her attainments it is to be regretted that she is not a native. Instead of an adopted daughter of America, she was born in the village of Chalkbeck, Cumberland, in the Lake district of England. Her parents settled in Kansas, however, when she was 5 years old, so that, after all, Miss Marlowe may be claimed as a real American.

New York, March 20.—The very friendly spirit manifested by the audience at the public rehearsal of the New York Symphony society at Carnegie hall yesterday afternoon toward Miss Ella Russell, the soloist of the occasion, would seem to argue strongly against the contention that American singers, even if meritorious, meet with scant favor with American audiences. Miss Russell's reception and the applause which followed her numbers were more than friendly; they were cordially demonstrative.

Miss Russell enjoys an excellent reputation on the concert and operatic stage in London, where she has spent the last eight years, and her first ap-

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